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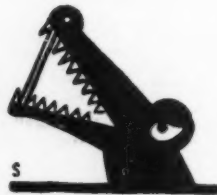
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Scripting a T V Puppet Series for Children

By Arthur Lewis Zapel

It's different on TV—you can't hear them laugh! Your fantasy can keep its individual charm, but your pacing has got to change. You can't improvise your running gags for second round guffaws as with accidental funny-spots in the live show. You must choose them ahead of time and take a chance. Neither can you revise your story-line in the middle of the show to simplify or qualify with response. Either you must know or take a flyer, a springboarding from your experience as to what will make a good puppet performance. Develop in your mind an imaginary audience. Mentally pre-test every stunt and situation before you put it on paper. Nothing is more important to the one who would script a TV puppet show.

Start with your rules and restrictions and build from there. They are not too confining really, for as a puppeteer, you're accustomed to holding close within the unities of time, place and action. And so far as the good taste taboos go, you know them from the places you've played! What's good fare for children is common knowledge to puppeteers.

All right, where do you begin? Myself, I can't begin to plot any script without knowing my characters—and well! They write the series for me. I learn all I can about them, or what they must be, either by the sponsor's request, or by what the public seems most to want (and let's not kid ourselves, that's where success begins). After the characters and I become good friends, I, in effect, tell them to take off their shoes and start running through my mind. And after they've romped a bit, I discover they've

stamped out a clear path of the story-line for me.

Let's take the series I'm presently writing, "The Adventures of Uncle Mistletoe" sponsored by Marshall Field, Chicago, and Frederick Nelson, Seattle, Washington. Let's talk about the characters and scripts of this series, for they are freshest in my mind. This is essentially a Christmas show that runs for 26 episodes before Christmas. My assignment was to build a series of adventures around Uncle Mistletoe and his friends who seek to have two wishes fulfilled in time for Christmas. The greatest restriction was not to introduce a villain. Moreover, no violence or threat of violence was to be included in the stories. Still it was considered important to maintain sufficient suspense within each story to keep it interesting, and to conclude each episode with enough of a "cliff-hanger" to hold on to the audience.

The show's characters solved most of these problems for me. The biggest problem was, of course, how to achieve an absorbing suspense without a villain. The human weaknesses lead the characters into difficult situations not through a villain, but through circumstance. Natural forces, storm, avalanche, gravity, wind, snow, etc., all can become unwittingly and easily contrived villains *ex officio*. There must be an opposing force of some kind or you don't have a story, certainly not an adventure. So use nature in upheaval, it can't be beat for suspenseful action without conspiracy!

But let's get down to cases—theory is easy. How do we create action without suspense? Again it stems from

character. In the "Mistletoe" series, most action begins with a bouyant, but bumble-headed fellow called. Molio. Actually I have made him the most important character because his personality was loaded with innocent weaknesses. Uncle Mistletoe needs must remain on the goody, goody side for he is the stalwart toward whom all turn. We can respect him as the hero, but we can't really love him, for he has no compelling problems of his own. Every children's story must have an "Uncle Mistletoe." He is perfection, he becomes the measuring stick by which we size up other characters.

Now to examples of simple action. Permit me the pleasure of quoting from myself. The situation here is the encounter with the odd hermit of the forest, Mr. Fuzzbudget. Mechanical action was needed to visually punch up the dialogue. To further develop Mr. Fuzzbudget's suspicious nature, and at the same time accomplish the action required, the addition of a lie detector device seemed effective. Molio motivated the action by boasting about his honesty. Then when Mr. Fuzzbudget asked Molio if he ever found a piece of candy with some one's name on it, what he would do. Molio grandly replied from beneath the lie detector helmet, "Ha! The great and honest Molio! Why I'd return it to its owner like the outstanding fellow I am!" At this instant, up flipped a sign arm on the lie detector announcing, "FIB" in big letters. To this insult Molio retorted, "Me! Fib? Tah, the machine's not working right. Ask me another one!"

Then Mr. Fuzzbudget asked whether Molio had ever taken candy that belonged to someone else.

"No, of course not!" was Molio's indignant reply. The quick flipping arm of the lie detector responded saying, "LIE!"

"Me, lie! Of all the nerve," stormed the wounded Molio, "Why I've never

told a lie in my entire life!"

Boing! Clang! Clang! The machine lit up and Zip! sprung up the lie detector arm pronouncing, "DIRTY LIE!"

Action! Plenty of it, yet the sequence was simple.

"Geppy hef toggle yoppit!" said Mr. Fuzzbudget, for that was the way he talked. Sounds confusing but Uncle Mistletoe could easily understand what Fuzzbudget said by simply snapping the special language translator up to his ear. More action, with a simple gimmick, the language translator machine.

In another episode where minor action was required to extend major action, it was easy to start with Molio. To trap the oncoming termite army, Molio painted a huge scenic flat of a lake forest with the hope that the enemy would rush into it and knock themselves unconscious. It worked out quite differently. In his great excitement to hide as the army approached, Molio ran headlong into his own trap and put himself out of order. This was major action. To enlarge the sequence there was the minor action.

UNC: Wait, he's coming around. His eyes are opening Molio!

OLIO: He's trying to say something. What is it, Molio?

MOLIO: Bird like) Cheep! Cheep! (Molio jumps up and flaps his arms as if he is trying to fly)

UNC: Molio, can't you talk?

MOLIO: (Bird like) Cheep! Cheep! Cheep! Cheep!

OLIO: He thinks he's a bird. He's done this before. I know how to bring him out of it.

(Olio picks up stick and hits Olio on the head. The instant after Molio receives blow on the head, he starts waddling like a duck)

MOLIO: (Like duck) Quack! Quack, quack! Quack!

OLIO: That didn't do it. I'll have to hit him again.

UNC: Olio, are you sure...

OLIO: This'll fix him.

(Olio hits Molio on the head again. The instant after Molio receives 2nd blow, he starts snorting about like a pig.)

MOLIO: (Pig like) Oink, oink, oink! Oink, oink, oink!

OLIO: Gazookers! I still didn't hit him hard enough.

UNC: Please, Olio!

OLIO: Don't worry, Uncle Mistletoe. (Hits Molio again. Now Molio begins to gallop about like a horse)

MOLIO: (Horse like) He-He- Haw! He-he-haw!

OLIO: I'll have to get a bigger stick.

UNC: No, Olio. I'll handle this with magic.

PVT.: We ought to leave him the way he is. He could be our cavalry.

UNC: Abrakadabra, Abrakabore, Abrakadabra, be as before."

UNC makes magic gestures over Molio. Molio stops, & looks up at him as if under strange enchantment. The instant after UNC's magic words, he reverts back to pig)

MOLIO: (Pig like) Oink! Oink, Oink!

OLIO: You've made him a pig again.

And from a pig Molio was influenced by Mistletoe's magic into thinking he was a duck, then a bird, then to his true self, much to his own surprise. Notice again that it all stemmed from character! Only Molio's personality would make such a sequence probable

or entertaining.

Story action can also grow from fascinating places. In our story, this happened when the storyline led us into "The Forest of Mysterious Powers," "Grove of Trees That Sneeze" and "The Precipice of the Movable Chasm." Or action can grow from strange encounters along the way, such as the hiccupping mushroom," the "weeping willow who told jokes while he wept," or the "skunk who made fun of the limburger bush."

If you can't find action out of character, or situation, there's still another possibility, gimmicks! Gimmicks are devices designed to create action on their own. In our series, one of them was the "Rumor Distillation Machine"—a device that would capture echoing rumors in its large ear appendage, then pass them through the mechanism until they dribbled out as rumor juice which could be conveniently bottled and buried forevermore. Others were: Santa's, "Lie Detector," and Uncle Mistletoe's, "Transformation Pagoda."

Action's the ticket for children's puppet TV as it is in any children's theater. The methods to achieve it are many. These are some of the ways I have found effective. Admittedly I'm still experimenting and learning myself. Action writing is a talent, but largely an acquired one. As a puppeteer you're already over the first hurdle, you already have imagination and creative desire. You can do it. Edison summed up best, "Genius is 10 percent inspiration and 90 percent perspiration!"



Mr. Wolf on Make-up

by Jack Abernathy

The other afternoon we saw a performance of "Red Riding Hood" in which the Wolf leaped out of bed and bit the leading lady. The audience was aghast at this novel finish, so we decided to check on the story behind it. This is it.

Backstage the Wolf flashed a ferocious grin in our direction when we asked why he put the bite on Red.

"Oh, that," he snorted, "Oho, I got tired of her saying 'Why, Grandmaw, what big ears you have; what big eyes you have; what BIG lips you have., That amateur! She wouldn't know a good, theatrical make-up if it bit her. So. I did....just to teach her a lesson." Lesson Number One, we gathered, was to exaggerate the size in a make-up.

"Right," said Mr. Wolf with a snap of his jaws, "Big eyes, big lips—that's what carries to the back of the house. After all, people pay to SEE you. Same with hands and feet—as long as they're wavin' around durin' the emotion, they might as well be big enough to see. Give the customers a break. The trouble with Red Riding Hood is—she's a doll, real doll! It's all right when people come backstage for a close look, but from out front she's nothin'."

We took another look at Red Riding Hood, and she was something of a doll. "Wouldn't she lose her little-girl quality if her features were larger?" we asked. The Wolf groaned. "Buddy," he said, "Have you ever been backstage at the ballet? Now they really understand about imaginative make-up. Eyes this big, and mouths from here to here....real broad. At close range, they look weird, even ugly, but from the house, they look like gazelles. Actors project their

voices, so they must exaggerate their make-ups even more so that each expressive bit of pantomime will project to the audience. You puppet bugs ought to get out of the workshop and take a look at other forms of entertainment; some of the effects would startle you. Take for instance, that New York Opera Company that does "The Love of Three Oranges" by Prokofieff—what a spoof on fairy tales. Giants, witches, heroes and maidens in distress—all the color, razzle-dazzle and excitement of a puppet show, but done with people."

We noticed a rosy sequin in the Wolf's eye as he raced on. "Why do you think leading ladies, movie stars and chorus girls look so good?" "Make-up," we suggested. "Right! But a bigger make-up. Artificial eyelashes to increase the size, glamour and effect of their eyes. If their own mouth isn't big enough, lipstick makes it so, and if you don't believe me, take a close look at the photos of some of the more dynamic, theatrical faces. Strong modeling of a puppet head which casts good shadows is a start, but it takes a good paint job to accent those things. Eyelashes of felt or leather (for the girls) create a changing pattern of shadows around the eyes and give 'em life. A sequin highlight to the eye throws off a sparkle in the light, and for a wicked character like myself, it's the berries. Beads and buttons of a wide variety can add character to even a simple modeled head."

We asked about color. "Don't be afraid of it," was the wolf's advice, "That's lesson number two. Use broad contrasts, or your characters will all look alike. Color adds punch and distinction. There are some twenty

shades of theatrical make-up; you can check the range in any good book on the subject, or get a color card from Stein's or Max Factor, who manufacture it. Ruddy, sallow, flesh, etc., there's a whole gamut to choose from—and even a greater range for a puppet showman. He has the entire palette. Who's to say what color a witch should be? Why not green, or blue, or purple." The Wolf suddenly roared with laughter. "Fancy this! A chartreuse witch with hot orange hair—enough to scare the daylight's out of anybody."

"The movie cartoons are way out in front on this color business. Take Stephen Bosustow—a genius at imagination. His "Gerald McBoing Boing" and more recently "Frankie and Johnny" are classics in the cartoon field. Puppeteers could pick up a lot of fresh hints from his work. And it's simpler than you think. If you find you're no Rodin or Milles in the sculpture department, at least you can make a basic shape, stick a neck on it, and do the rest with make-up. Live actors cannot remodel their faces for each new role they play, but the shrewd use of make-up makes it seem so. Look at a good book on make-up; you'll soon discover new tricks with your paint and brush for more effective puppet faces."

"One more tip, buster," the Wolf

explained, "This is lesson number three on beards, wigs, moustaches and head-dresses. A puppet head can be a pretty wooden thing—even animated faces are frozen into a repetitious pattern of movement, but you can create an illusion of movement without all that bother. Accessories!, That's the clue! Anything that will create a slight bit of movement around a puppet head (without special stringing for marionettes) will add to the illusion of life. A moustache that bobs or flaps, droops or bounces adds flair to the puppet who has it. Beards of fringe or maribu shimmer in a never ending variety of independent movement. In the wig department, braids that bob, curls that dangle, even an unruly cow-lick, could liven up the action. Sponge rubber, soft rayon hair-nets, chenille yarn, plastic coils, fringe of all sorts, and feathers—just a few of the materials that might be used."

"Head coverings don't have to be static—a streamer or two, a wispy veil, a flower or feather that sashays with every move of the puppets head....get the idea?" he said with a wink. "Excuse me now, I've got a date with a bag." The puppeteer pulled it up over him, drew the string, and wound up the controller. The interview was at an end.

Puppetry for Schools

Fern Ellen Zwickey

Significant studies of recent years have emphasized the fact that all people, given the opportunity, are creative,—that there exists in each one of us the potentialities for artistic expression.

Our contemporary world, by its nature and present condition has

made the development of creative individuals essential and urgent. The creative arts are important if we are to maintain our dignity and integrity, our stability and wholeness. Children with their sensitivity are deeply affected by world conditions even though they do not understand them.

The true value in puppetry lies in the individual's development and the satisfaction he finds as he explores, experiments and expresses his ideas. I am reminded of the incident when Tommy was asked by the teacher what puppet character he was going to make. His answer was "God." "But," said the teacher, "No one knows what God looks like." "Well," answered Tommy, "they will know when I finish this puppet."

A conscious aim should be made to provide experiences which produce this feeling of satisfaction in the child, this sense of completeness and personal achievement which Tommy was experiencing.

Children are not taught to be creative, they are guided to a realization of their individual creative abilities and a confidence in their inherent powers to develop what they have. In education we are more concerned about the why of doing things, not the how.

Physical aspects are important factors in creating and encouraging atmosphere but far more important is the teacher with the appreciative understanding of children and how they grow and develop: a teacher who has self confidence as well as the ability to create an attitude of self confidence on the part of the child; who has a contagious enthusiasm, faith in all children and a belief that they can acquire skills and knowledge according to their individual capacities; who inspires the students to want to explore the possibilities of materials and processes; who promotes co-operative, democratic action; who supplants fear with courage—courage to initiate, invent and carry to completion any ideas they may conceive.

Of untold importance in guiding children in their creative growth is a working understanding of their development pattern.

At about the third or fourth grade level, children change from a free,

direct symbolic representation of form to a conscious, studied and less free one. This is the time when children lose interest in the arts because they do not understand why their ability to represent form does not measure up to newly developed concepts. Unless the teacher is understanding and sympathetic through this period many children will develop into "I can'ters." Since this is an age when interest in puppets runs high, it is a wonderful opportunity for the teacher to establish self confidence and permit children to work at what ever skill level they may have attained and encourage them to do their best at that level. Happy, honest and sincere work and a feeling of security are the important considerations. This is the time to develop confidence in their creative powers. Fear is the greatest inhibiting factor,—fear of the lack of their ability,—fear of criticism,—fear of not making a passing grade,—fear of spoiling materials. Dispense fear with sympathetic understanding.

Pupils in junior and senior high school are eager to know the whys and wherefores. They are curious and there is an urge to explore. They have strong likes and dislikes. It is important that they participate in various art activities. Puppetry provides this opportunity.

An education program which includes puppetry will help the child to,—express himself creatively, extend manipulative skills, discover and develop special aptitudes and talents, experience the satisfaction that comes from achievement, share worthwhile skills and information, develop and use an effective vocabulary, develop self control and consideration of others in working for a common goal. Since puppetry is a synthesis of so many skills, it offers superior experience in:

- 1 Manual dexterity—puppet construction, costuming, stage-properties.
- 2 Art—Designing and creating puppet heads, costuming, scenery, color,

lighting, programs, poster design.

3. Literature—composition, speech, play writing, plot construction, dialogue, diction, inflection etc.

4. Play production—grouping, movement, exits, entrances, lighting, sound effects, music, etc.

The first practical question that confronts the teacher is, "Where do I start?" The place to start is obviously with the interests of the child. These interests must be recognized, stimulated and guided. They must be so compelling that there is sustained enthusiasm and will on the part of the children to produce a puppet show and do it well. The whole thing is a "together" problem.

How are interests in puppetry aroused?

1. It may be as simple as the teacher saying, "We can turn nearly all creatures into puppets. Let us begin to find out about it right away."

2. Seeing a puppet show. There is nothing like the first experience of seeing a show,—professional or amateur.

3. Teacher or children bring own puppets to school.

4. Discuss stories or radio or television. Pinocchio carved by Gepetto, Howdy Doody, Kukla, etc.

5. Listen to music written for puppets,—McDowell's "Marionettes," De-Falla's "Master Peter's Puppet Show," Victor Herbert's "Marionettes," etc.

6 Study the fantastic history of puppets. Children will enjoy research in a field so rich in stimulative material.

7. Make puppets available for dramatic play.

8. Borrow materials from outside sources or take a trip to study them. Many museums have puppets and related materials.

9. Invite interesting personalities who know puppets to address the school.

What shall our play be about?

1. Based on experience.

For the kindergarten through second

school years impromptu plays and dramatic play are characteristic. Children will act with dramatic instinct, actual situations which they have been living. Words flow freely in their attempts to recapture their latest experience. A plot is unnecessary for the young child.

2. Based on Literature.

Stories that are enjoyed often fire children with desire to recreate them. The young child likes repetition and rhythm. The third and fourth graders relish plots and suspense.

3. Create original plays.

The fifth and sixth graders find satisfaction in dramatic adventure. Plots are absolutely essential.

The seventh and eighth grades seem to like adventure and mystery, ballads and biographies. They lean toward plots far too complex,—lavish production and melodrama. This is the age that enjoys prose and poetry that border on adult patterns in response to emotional maturity and intellectual searching.

Small groups may choose to work together to plan the framework of their play. If they will trace the action through each section, the dialogue will follow automatically.

The teacher must guide children to stay within the limits of achievable success. She will go over the play to check on short speeches,—continuity,—superfluous material,—climaxes, etc.

The contribution of every child is tremendously important. It gains for him the recognition and self-expression his ego craves. It makes him feel that he belongs.

How are the puppets to be made?

The type of puppet will be determined by the age level of the children—the time element—size of viewing audience and previous experience. A few suggestions from the teacher are now in order. If you are to make

(Continued on page 19)



PUPPET PARADE

(see photo section)

IN THE PARK

Bill Sears is the puppet impresario who meets "In the Park" with Calvin the Crow, Sir Goeffrey the Giraffe, Albert the Chipmunk and Magnolia the Ostrich. "In the Park" is broadcast over the CBS-TV Network and originates from WCAU-TV, Philadelphia. The show may be seen around noon Sundays on the CBS stations. It is a good show, well written and well produced.

LETTIE CONNELL

Lettie Connell presents her fashionable "Bee Gay," a hand puppet who made her debut at the Baton Rouge Festival. Lettie says, "I am a recreation major at San Francisco State College, a senior, and my life's ambition is to just do puppets, hand or string." Lettie's latest accomplishment in that field was a part in Ralph Chesse's "Brother Buzz" as puppeteer and voice for Miss Busy Bee. A lengthy article in the college newspaper (too long for the Parade) is conclusive evidence that Lettie is one of the younger up and coming puppeteers, full of enthusiasm for her art, and with the kind of talent a young puppeteer needs for success.

LEA AND GIA WALLACE

Lea and Gia Wallace, New York City's "Dancing Puppeteers" recently completed a three months tour of Japan and the Islands under the sponsorship of the USO. That they

did their part to break down Kipling's well known saying, "East is West and West is East, and never the twain shall meet" is evidenced in the letter which they received from Mitsuo Sekine which reads in part, "I am very happy to know both of you, and also about American puppets, which I did not know anything in the past. I will certainly do my part to keep contact both puppeteers of U. S. and Japan. If my efforts does any contribution for the development of good will and friendship of both countries, I will be mighty happy."

Read Lea's article, "East is West and West is East," in this issue for more data about their interesting trip.

PORTLAND JUNIOR LEAGUE

Portland Junior League's puppet program recently featured Saturday classes in puppetry for children. The pictures themselves speak for the success of it. Puppets may be crude by adult standards, but the joy and satisfaction that comes to a child when he sees the product of his own creation, is the yardstick by which a child's show should be measured. From the expression on their faces, the whole project must have rated AAA, in their estimation.

FROM DETROIT

Fern Zwickey, Wayne University, stops teaching puppetry long enough to admire one of the Eskimo women from Ed Johnson's "Magic Light," one of the plays which astounded Festival audiences. One never ceases to won-

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IN THE PARK



LETTIE
CONNELL





LEA and GIA
WALLACE

PORTLAND
JR.
LEAGUE







from DETROIT

By

ROD YOUNG



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der at Ed's "one man" shows.

Fern and Ed are two of the powers behind the Detroit Puppet Guild, which still continues to be our largest local organization. An assistant professor of art education at Wayne, Fern has taught puppetry to students who are to teach children, and in the estimation of this writer is one of the few people who has a clear conception of the place of puppetry in child education. Her views are explained in her article, "Puppetry for Schools" in this issue.

BY ROD YOUNG

Hugo W. Wrat, is a sophisticated co-see of a new TV show by Rod Young, originating in Atlanta, Ga. Rod says, "I've started a new TV show for ladies in the afternoon called "Tea for Two," it is lots of fun and I feel accomplishment in the fact that this is one of my own marionettes and my own creation (Don has worked with Ruth and Don Gilpin for the last couple years on the "Woody Willow" show.) In addition, he is keeping up his work on the "Woody Willow" show, furnishing a new apartment (very Bohemian), going to art school, keeping up his usual heavy round of Sunday School work, and finding time to create a whole new cast of puppets,—Tony, Mr. Doodlebug and others which will make their TV debut soon,—not to mention writing a local TV column.

THE GILMORES

The last day of Festival we said goodbye to the Gilmores, Allan, Spence and Ronnie, and wished them "bon voyage" as they embarked on a trip which was to take them to Europe "to see all the puppets and puppeteers they could find." Four months abroad has been a wonderful experience to the Gilmores, and they

have promised an article to the Journal on their trip, but the letters which your editor has received en-route have been so wonderful that (with apologies to Spence) we have to share them with the JOURNAL readers.

That the feeling of friendliness and good will experienced by the Gilmores was shared by the British is evident from a letter received this week from Frank and Margaret Worth. They say "As Ethel Bart Wallace said in the PUPPETRY JOURNAL, 'The kindness and charm of the Gilmores and their love of puppets shine through everything they do.' I think that just sums up what we feel about them."

PUPPETRY IN SCHOOLS

(Continued from page 9)

hand puppets, the head must be very light weight and the neck must fit the forefinger. You may use a sack or cloth-paper pulp or paper strip over a core and many other things. The clothes must fit loosely and the fingers go well down into the hands. Now look through those boxes of scrap materials and have fun making hair—features and clothes. Think out your puppet carefully and take time to choose the material you will use to costume it.

Find expressive movements for your puppet and repeat. Make gestures without haste. During dialogue, move only the puppet which is speaking. Keep action to the foreground. Keep speeches short. What the puppet does is more important than what he says. Don't use complicated scenery. Don't use too many actors—they confuse your audience.

Puppetry makes experiences concrete,—it extends concepts,—it increases opportunity for social amenities,—it adds status, poise and satisfaction and it's so much fun.

Be Consistent!

Vivian Michael

A puppet production, like a painting, may be abstract in design and feeling or extremely realistic.

Basil Milovsoroff, for instance, has steadily changed from the realism of his earlier productions to abstract forms, fantastic creations and abstract movement, based upon a keen understanding of the principles of modern art and abstract design.

The Stevens, and others, bring with equal competence the more realistic puppet theater with the same thoughtful consideration given to the principles of art that the old masters observed in their paintings. Both offer perfection,—with a difference!

We have no quarrel with the exponents of either school of thinking. In fact, we don't even propose to debate that subject. Our plea is for consistency in one school or the other, and for a well formed conception in your mind of the goal you are trying to reach, and the elements that contribute to the ultimate realization of that goal.

Whatever the trend of thinking, it should apply to the entire production, that is, to the style of puppet, costuming, staging, even to the type of play chosen and the general production of it. Imagine for a moment one of Milovsoroff's fantastic interpretative characterizations against a Stevens' "Joan of Arc" back drop and you will realize what I mean.

I recently witnessed such a production. The producer was a pure "copyist." He had seen several of the outstanding productions and taking a bit here and a bit there, had assembled the most incongruous production ever witnessed.

Too many of us have a tendency to go home from a major production and

say, "I must put that in my next show!" Few would suggest that you do not adapt material which will make your show better (puppeteers are too generous for that) but,—take time to ask yourself, "Will it fit into my type of show?—Am I developing an idea or copying part of another production?"

It might be well at this point to stop and analyze your show. What is your type of show? Are you being consistent through? Is the show definitely your own? Do you have an objective and are you co-ordinating all aspects of the production toward that objective? Is it producing a harmonious whole?

Experimentation is the basis of development in the puppet theater, but let it be experimentation with justification for the principle behind the idea. Develop your own idea, your own theory, within the range of your own capabilities, and carry it to completion. Expand it, augment it, if necessary, through ideas gathered from major productions (that's one reason for attending Festivals), or through ideas gleaned from reading or elsewhere, but disguise and develop it until it emerges as your own brain child,—not a facsimile of some other puppeteers ingenuity, entirely out of character in your show.



East is West and West is East

Lea Wallace

Kipling once said "East is East and West is West....and never the twain shall meet." But Kipling reckoned without puppets. We of the West had already met Mr. Mogoshbun Yuki of the East, a tenth generation master puppeteer. We (Gia and I) had come from New York City to his house in Tokyo; we had left our shoes outside his door, and we were sitting Eastern style (cross legged on our haunches trying to get comfortable) drinking bitter green tea. We were chatting with him, through an interpreter who could barely keep up with our eager questions and Mr. Yuki's answers, about building puppet shows, booking them, and the popularity of puppets on TV. The East and the West had met. Why not? They have a common interest.

Many of our national puppetry problems find parallels with those of Japan. Mr. Yuki discussed the decline of interest in puppetry between 1920 and 1935. Through those years, Japanese theater owners could not book puppetry acts as successful business ventures. In 1940 and 1941 interest in puppetry grew again. Since there was little food and clothing during the war, people sought entertainment.

Mr. Yuki makes his own puppets; his wife costumes them; and he supports a small puppet company made up of his son and one other puppeteer plus two apprentices—one aged nine and the other seventeen. The company also carries two musicians—a percussionist and a samisen (a three-stringed Japanese harp-like instrument) player. Sometimes other musicians are added depending upon the size of the theater and the fee for the show. Mr. Yuki and his company are now eagerly looking forward to in-

creasing their modest incomes through Japan's newest theatrical medium, TV.

Prior to our visit to Mr. Yuki's home, Gia and I had just witnessed several variety numbers performed by his marionettes on a puppet stage similar to those of ours. The puppeteers who wore the formal black kimonos were partially in view.

The first marionette performer was San Baso (famous Tibetan dancer) a Buddhist praying for a good harvest. The movements were smoothly precise. The dance and the music were traditional.

The second number was a familiar theme in which there was a Chinese lion, looking very much like a dragon to us, and two butterflies engaged in some pantomimic horseplay that was most delightful. These puppet acts were part of a typical evening's entertainment including a monologist, readings, songs to samisen accompaniment and a magician.

The second show was a fairy tale in three acts. It had all the prerequisites for a thriller—suspense, fantasy, comic relief and a "they lived happily ever after" ending. There was a princess, a giant and a dragon, as well as all of the other traditional fairy story characters. They used tiny replicas of the princess and her image to designate the dragon's size and power. He eventually lopped off the giant's head and saved the princess.

West had met the East. We were grateful to M. Yuki for his friendly hospitality and his charming shows. He delighted us by expressing his desire to become a member of the Puppeteers of America. East is West and West is East.

Festival! Festival! Festival!

No decision concerning the location of the 1953 Festival could be made at Festival time, due to insufficient data. Now the decision has been made. Lemuel William, as chairman, and John Shirley as co-chairman of the 1953 Festival announce that they and the University of Minnesota will be our hosts for the coming Festival. A full account will be given in the next issue of the JOURNAL,—in the meantime, these are the dates to mark on your calendar. Festival,—June 22, 23, 24, and 25. Institute,—June 27 through July 4. Registration will begin on June 22 followed by an evening show.

The University is giving it's fullest co-operation to the project, even to

sponsoring a number of shows, yet due to University regulations concerning paid admissions, registration on campus, etc, a great deal of work has been done and will have to be completed by Lemuel and his committees before complete announcement can be made.

However, this much can be said. We enjoyed a wonderful Festival at the Hotel Lowry in St. Paul in 1940. The University of Minnesota and the Twin City Puppeteers sponsored a regional Festival and Institute of Puppetry in 1951. Both ventures were extremely successful. The same loyal, hard working group of puppeteers is planning the 1953 Festival and Institute. IT WILL BE A FESTIVAL NO ONE CAN AFFORD TO MISS ! !

Abroad With the Gilmores

Lyon, France

Just had the most wonderful experience! Stopped in Lyon to see the Puppet Museum. They have a beautiful collection, marvelously lighted and displayed. There are puppets from all over, old and new,—some look very worn, as if they had participated in many a show.

We were surprised to see more hand-puppets than marionettes. The French ones were delightful. A few of the puppets were on loan for the BIG puppet exhibit in Paris. This we are looking forward to seeing. We did not get to see a performance in Lyon as the Guignol Mourget was closed until late September, but the Museum collection was so wonderful that we weren't disappointed.

Paris, France

Puppets and Paris are just made for each other! There are thirteen permanent puppet shows here. Haven't

seen them all yet, but our first one was in the Tuileries Gardens. We were greeted by Monsieur Francis Raphard, a true puppet "artiste,"—he was so nice to us, asked us to come back next day and see the show from back stage! What a wonderful experience! What audience reactions, and what a pace!

His hand puppets act out the various experiences of Guignol, traditional Lyonnaise characters. All the children of France know Guignol and love him.

Raphard, the "directeur" rings the bell, gets the children in for the performance and then Andre Fauror deftly manipulates Guignol and his various friends and enemies. It was a joy to watch such perfect timing and pacing.

Wish we could be here longer and see more French puppetry, but we feel exceedingly fortunate to be here

at the time of the Exposition de Theatres Populaires de Marionettes. It is a huge exhibit, contains at least a half dozen puppet stages, large ones, some quite old, but all well decorated and extremely interesting. Marvelous puppets are on display, and old prints, old programs and old hand bills of French puppet shows cover the walls. We are happy to report that this exhibit is well attended. It was opened in July and extends until November 24.

We leave tomorrow to make Punch's acquaintance in England.

London, England

How we do love England! And how we are enjoying all these nice British puppeteers! We did a show for them at their Guild meeting and it was a wonderful audience,—so responsive. Their Festival starts October 20, and is comprised of two weeks of puppet performances, from 10:00 A. M. until 10:00 P. M. every day. They are all 20 minute performances. They have scheduled us for nine performances, so we will do the "Dixieland Band" and "Wolf, Wolf," plus Koala's little introduction.

The Festival or Exhibition is patronized not only by those interested in puppetry, but by large parties of school children who come daily to see the performances of hand, string, rod or shadow puppets. There is a display or exhibit as well which we are most anxious to see.

The British puppeteers have been so nice to us,—entertained us in their homes, showed us their puppets, and made us feel so welcome.

It is hard to elaborate on everything, but it was a big day for us when we had lunch with "Mr. Turnip" and dinner with "Muffin, the Mule," all the same day. These are two of the top programs on BBC, both exceptionally well done. "Mr. Turnip" is by Joy Laurey and "Muffin" by Ann Hogarth.

We are pretty excited that we have been invited to be on TV on BBC next Sunday. We will do the "Dixieland Band" and "Wolf, Wolf" again. It should be fun!

It is funny, but we are listed here in England as being from Ohio. Since we have so many pleasant memories of Ohio, we haven't protested, so say "Hello" to all our "Ohio" friends,

Aboard the Holland American Line

The British Puppet Festival is over and we are homeward bound. It was a wonderful Festival and a wonderful experience. We loved it!

In a way it works on a different principle from our Festival, as they schedule twenty minute shows every half hour from ten in the morning until ten at night,—continuously. What's more, every performance is crowded. Schools and classes keep coming all through the day and because of good publicity, people hear about it and bring their children. Anyone is welcome who will pay a shilling and a sixpence for children and two shilling for adults.

Needless to say, we saw lots of puppetry and met lots of British puppeteers. They are simply delightful people,—as warm and kind and friendly as you could possibly imagine. They were so generous and good to us and did every thing possible to make things nice for us.

We played eleven times for the Festival,—"Wolf, Wolf" and "Dixieland Band." Our audiences were grand. The climax for us came when we gave our last little show and they called us out in front. To our utter amazement, they greeted us with a little puppet of Punch, and on it were most of the autographs of the British Puppeteers,—then the spotlights focused on one of the Punch booths and up popped nine Punches, all singing "For He's a Jolly Good Fellow," which is Punch's traditional song. We were so touched we could hardly stand it,

and I can tell you it was a thrill we shall never forget.

The British Puppeteers are all so interested in the American puppeteers. They are eager for news of them, and of the P of A, and how it functions. They all love the PUPPETRY JOURNAL, and are eager for copies of it.

They are really a wonderful group, and their official title is the British Puppet Model Theater Guild. They meet monthly and hope to have permanent headquarters with a permanent Puppet Theater within the year.

It is hard to believe that our trip is all over and that we are on the high seas, homeward bound, but we have

made and left many new friends behind us, all eager puppeteers... many eager to come to America sometime, but it is almost prohibitive under Britain's present currency set-up. The Waldo Lanchesters hope they will make it next spring. We surely hope so.

We are looking forward to the JOURNAL so we can catch up on all the news we have missed. After New York (where Ronnie is job hunting after graduating from college last spring), we head west—a half dozen shows around Chicago and then “the great open spaces” again for the “Gilmores.”

Spence and Alan Gilmore



“Judy! Oh, JooOOO-dy! Come up and see the new “Punch Lines” cut.” WHACK! “That’s the way to view it—heh-heh!” SMACK! “That’s the way to do it!” CRACK! ... Since Judy is getting such a bang out of it, we hope you will too.

It’s strictly q. t., but someone we all know may soon be working on the Howdy Doody show. October Sid Krofft’s act at the Latin Quarter in N. Y., and Walton & O’Rourke were back at the Biltmore in L. A. Before Alan “Gabby” Cook returned to the Pomona College, he caught a performance of JOLLYANNA with Bobby Clark, Mitzi Gaynor and Bil Baird’s Marionettes. “Puppets were great,” he writes, so the following puppeteers

will please take a bow—Carl Harms, Allan Henderson, Sylvia Meredith and John Proctor. Plans have been shelved for taking the show to New York.

Brochure from Louisa Mustin’s Puppet Playhouse announces “The Mikado” and “Beauty and the Beast” for their tour. Yvonne Somers, Mogadore, Ohio, is in the company down there. Lea and Gia Wallace are State-side after a four month USO tour in the Far East with their dance and puppet act. In Tokyo, they met Mr. Yuki, the Japanese puppeteer, and other artistic wonders of the Orient. The Lesselli’s musical ad show for the Dairy Industry at the California State Fair (Sacramento) and the Los Angeles County Fair played to half a million people, and they sandwiched

in the making of a tv film for National Dairy Month. Perhaps you caught it on the network.

Martin (Who-got-out-from-under-the bridge) Stevens and Olga flew to New York to be with Alfred Wallace. On their tour of town, they ecstatically recommend "Roshamon" (Japanese prize-winning film) to all who haven't seen it. The Stevens-Rose puppet film "The Toymaker" carries this official endorsement from the United Nations Film Board: "Will contribute considerably to mutual respect between peoples. Clever and interesting... the substance is in full agreement with the spirit of the Universal Declaration." Rentals and purchases are handled by Athena Film, Inc., 165 West 46th St., New York 36, N. Y. When last heard from, Romain and Ellen Proctor were in Iowa bound for Colorado and Wyoming. Their son Corky was doing basic training near Augusta, Ga., and Mimi was in N.Y.C. visiting future in-laws. Dick Myers is going to art school four nights a week, taking drawing and modeling, so his new puppets will be something to see.

Did you know that "skeltery" is a form of puppetry? This incidental intelligence comes from the New Yorker profile on John Mason Brown, and I quote: "For a while Brown satisfied his hunger for animated drama with the plays that touring companies brought to town and confined his attic energy to "skeltery," or the construction of miniature theatres, sets, and actors—a diversion that derived its name from the fact that in Great Britain, where it was a national pastime in the mid-nineteenth century, its devotees ordered their raw materials from the London firm of Skelt, Webb, Redington and Pollock." The New Yorker is quick to add that Brown got over it by the time he was eleven and converted the attic into a life-size theatre. Today the London firm of Benjamin Pollock Ltd. carries on the

tradition of the toy theatre. "The High Toby" written by J. B. Priestley with scenery and characters by Doris Zinkeisen is one of the handsomest examples we've run across.

TELEVISION. New shows continue to roll into the medium like waves upon the shore. "Cyclone Malone" a cowboy serial with Bob Kelly's marionettes is now on film. Billboard gave an enthusiastic review to "Adventures of Blinkey" (tv film) with Sylvia Meredith doing the marionetting. And yet another is "Bobo, the Hobo" with Nat Norbert puppets. Marshall Field's picked up the tab on the "Uncle Mistletoe" show again for Chicago viewers. Congratulations to the Gilpins who started their fifth season with "Woody Willow" on WSB-TV (Atlanta) with a new sponsor—Texcel Tape. October 13 was a red letter day for Burr Tillstrom—his birthday, plus fifth anniversary on television, plus debut of the new KFO radio show over NBC Monday thru Friday at 2:45 (EST). Archie Elliott made a guest appearance on the "Views and Reviews" show sponsored by the Cleveland Public Library on WNBK. The Library also featured a handsome and generous exhibit of puppets by Archie and Shirley O'Donnol, with casts, drops, etc., thoughtfully included, and a number of books on puppets whose titles were new to us. Rod Young, who assists the Gilpins on "Woody Willow," has a character of his own on tv. It's Hugo W. Wratt (a marionette rat), who is co-m.c. of a ladies' matinee "Tea for Two." Hugo is studying to be a church mouse after a varied career in the navy, burlesque and Hollywood. He was born in Boston, hence the Wratt, and Rod was in the Atlanta Theatre Guild production, which explains the moustache. Any questions?

Vivian Michael and Peg Bickler, our Journal editors, are repeating for the third year, their Santa Claus show over WBNS-TV, Columbus, Ohio, un-

der the sponsorship of the Lazarus Department Store. The show runs daily for six weeks preceding Christmas. In addition they helped the J. C. Penny Company celebrate their anniversary with a window show, featuring "Mr. Penny," a fantastic creature of copper and springs, who made "real pennies" grow on trees!

We heard it with our own ears. Mrs. Adrienne Z. Lund, our Martinez, Calif. member, was mentioned by one of the contestants on the Groucho Marx radio quiz. Mrs. Lund's husband is a Shell Oil man and philatelist, and in a roundabout way the Lunds introduced the contestant to her husband-to be. It's quite a story. Adrienne heard about it from the neighbors and caught it on the re-broadcast on television the following night. George Latshow, Wilbur, Danny Lion, Natalie Hackenschmidt and the Wizard have been making guest appearances on the Red Goose "Merry-Go-Round" show over WXEL in Cleveland, and thank you Archie Elliott!

TEACHERS & GROUP LEADERS!

There is a new book out that was written especially for YOU. "The Complete Puppet Book," edited by L. V. Will, Thomas Y. Crowell C. Publishers, 238 pages, 49 photographs and many line drawings. Written by members of The Educational Puppetry Association of England, it covers the use of puppets from kindergarden through adult education. The material is excellent and shows exceptionally keen understanding of the needs and abilities of children at various age levels. Hand, rod, string and shadow puppets (and stages for each) are adequately described in text and drawings. The Appendices include a generous sampling of play scripts—some originals by children, and several excerpted scenes from "Alice and Wonderland." This is too good to miss, and the EPA is to be congratulated on a thorough job affectionately done. The book is available from

Lawrence R. Maxwell, Box 91, Station D, New York 3, New York. The price is \$5.00 plus 10c for postage.

Jim Menke, Jr. (The Merrie Marionettes, Kenmore, N. Y.) is our star reporter this issue—a heap of news in fine staccato style. Jim's touring this year has an amazing title—"The Land of Hatchy Milatchy"; his Christmas show "Christmas Inn" has a cast of twenty-one marionettes and three puppets. "It looks like a good show," but he adds truthfully, "you can't tell until you get in front of an audience." Mrs. Trudy Healy and her "Pekin Puppets" have been doing "Faust." Shirley O'Donnol is back at Westhampton College teaching. Her son, Miles, started in first grade there. Quaker Village Puppeteers sent greetings. At their last meeting puppet characters adorned the woodwork of Emma Louise Warfield's living and dining rooms. On parade were a kindly king, his haughty daughter (done by Louise Gallagher, Peg Schoeller's clown (a product of the P of A Institute), a hand puppet parrot with Aztec coloring and a pink turkish toweling monkey. New officers of the group are: Pres. Felix Smythe; Program—Mrs. Virginia Little; Secy-Treas.—L. Pizzai.

Senor Podrecca's "El Teatro dei Piccoli" has resumed activities. Spence and Gilmore saw some wonderful hand puppet shows in Paris and attended the Exposition de "Marionnetes" du Musee National des Arts et Traditions Populaires at the Palais de Chaillot (no relation to the Madwoman of...). Exhibition was magnificent they say. Mack Emmert, formerly partner of Bob Longfield (Andre Vern, Hudson, Wisc.) back from a year of study and a few months work in British pantomime "Jack and the..." last Christmas season. Christopher Williams now back in N. Y. after two years painting study in Paris and London. Gail Jannuzzi popped up in New York to seek his fortune. A re-

cent exhibit at the Show Shop Gallery in NY included puppets by James Russell at Paterson, N. J. dancer who is in "New Faces of 1952." Leo Kelley returned from a long trip to Venezuela, Italy and Nova Scotia. His tanker was in Baton Rouge at Fest time, and he didn't know it.

PUPPET-SIZE GOOD BUYS—Fabrics woven with LUREX, a non-tarnishing metallic yarn, add sparkle to a costume. Colors are brilliant. Elmer's Liquid Glue-All, a product of the Borden Co., and formerly known as Cascorez, is practically perfect for puppets. Easy to apply, and holds like horses for big or small jobs. Great for wigs, costumes, props, etc. Has an advantage over waterproof, plastic cements, because it doesn't eat the paint off plastic wood, and dries colorlessly. The PRANG DAY-GLO a daylight fluorescent showcard water color, adds super-vivid punch to props and set pieces. Signal Green, Neon Red, Fire Orange, etc. DURATITE WOOD DOUGH is winning new friends. They claim it's easier to use in casting heads, etc. than our old stand-by. And if you're finicky about the finish on plastic wood, take a tip from Shirley O'Donnol. She uses Paste Wood Filler (Sears & Roebuck to fill up cracks, holes and chasms in a jiffy. Jim Menke recommends a product called "Make It Snow" for doing exactly that in a puppet show. Packaged in a spray-type can, the stream can be directed upwards for realistic falling snow. Can easily be brushed off puppets, if you have time between scenes. The two puppet Christmas cards designed by Herbert Scheffel for the Edna Markoe line - a delight.

David Syrotiak, West Haven, Conn. trouped with the Suzari production of "Jack and the You Know What" this summer. Down in Shreveport, La., Addis Williams, 14, and his Miniature Stars (24, 36 and 48" marionettes) have been doing shows at

homes and parties, and his hand puppets do "The Magic Thimble." Addis has been at it since he was seven, and says he's ready for television the minute it hits Shreveport.

Mr. and Mrs. Joe Shay of Indianapolis dropped backstage after a show, and told us about his version of Polly, 'he performing horse with a head of Lou Jacobs inside. They said Ernest Wolff was married, and that Frederick Chramer had bought the shows for the Kungsholm. Bill Jones (Tuscon) has done 11 shows (mostly birthday parties) since the last column, and is working on "The Lion and the Mouse." Dave Price, who works with Tom Tichenor on the Nashville Public Library shows, sent us publicity on their productions of a French comedy, "The Merry Miller" and "The Real Princess." Chicago's Beatrice Winberg has a show called "Chimney Chatter" - the stage is made to look like a fireplace, which tells the story of five foreign countries. A wonderfully warm article appeared about the McGanus in the Clinton (Iowa) Herald with a nice plug for P of A. Entitled "How to Have Fun in a Basement," it describes their delightful family project. Mrs. McGann is the star performer, her husband is "stagehand," Joanna, 13, assists her mother, and the boys, Pat 10 and Mike, 8, work hand puppets. Seems they keep pretty busy giving shows.

Barbara Amundson, who now works for a large adv. and publishing firm, had her tonsils out. Hear those pear-shaped tones! Henry Sherman, Cleveland, O., has made a charming set of puppet heads. His wife, Gretel, makes up stories for their daughter Julia that are so delightfully imaginative they should be published. Mrs. Margarethe Buxton, Evanston, Ill., sent us the big picture spread she and son, Bill, received in the Chicago Sunday Times. They were so enthusiastic about the Fest, they hope never to miss another. Bill is booked up with

as many shows as his health will allow, and part of their collection of 200 puppets appeared at the Evans-ton Public Library Oct. 25 - Nov. 14.

Alfred Wallace, our P of A Pres., can get publicity for trouping puppet shows in a national magazine if play-ing dates, and data are sent to him far enough in advance to meet his monthly deadline. (Last week of each month - 2 months ahead of publica-tion - i. e. January material is printed in March 1st issue). Alfred spent November on the Jr. League circuit, and wound up at the Stevens' Mouse-trap for Thanksgiving. Kent More and Louise sent us a picture card of their chic chorus line-up in their night club act. They've been flooded with dates this holiday season.

Lewis Parsons (the Music Man for Puppets) sent us publicity on his new show "One-Eye, Two-Eye, Three-Eye." Puppets were created and costumed by Thera Knudsen, who used Lem William's principles for the six mov-ing eyes. Parsons' Puppets played in Iowa November 15 - December 25, and head South in January. Sue Hastings Marionettes presented "Sleeping Beauty" at the Brooklyn Academy of Music on November 1. Mrs. E. E. Fox, of Spartanburg, S. C., went to the Institute only to learn about marionettes, she writes, but Margo insisted she make a hand pup-pet in Vivian Michael's class. She did - a pretty Mexican dancer, and when she got home she made another, and one or the other won first prize at Piedmont Interstate Fair. So you see Institute plus talent equals Suc-cess story. We were amused by some of Mrs. Fox's other characters - she has a Rhumba gal who wants to Can Can, and a juggler who would rather tap. She is not letting her ice skater practice anything else.

December (or January) will see the national release of the Metro-Goldwyn Mayer Technicolor production "Lili," starring Leslie Caron, Mel Ferrer, Jean Pierre Aumont, Zsa Zsa Gabor and Walton & O'Rourke's winning and magically animated hand puppets. It's boy-meets-girl, girl-meets-puppets and we're off. Mel Ferrer plays the star puppeteer, Kurt Kasner, his assist-ant. As the girl who works in front of the booth, Leslie Caron is the an-gel who will set your heart a-twinkle. And in case you're curious about the puppeteering; we've got the exclusive on who had a hand in it. Marguerite by Paul Walton; Reynardo, the fox - Mickey O'Rourke; Golo, the Giant - Wolo; and Carrot Top - George Lat-shaw. Mel Ferrer does the vocal characterizations and right nicely too, we thought. Picture was produced by Edwin Knopf and directed by Charles Walters - their belief in, and enthusi-asm for, the puppet sequences made them a joy to do.

The Quaker Village Puppeteers are making 35 mm movies of their meet-ings. Their October session, at Felix Smyth's, included films of the last meeting; two George Pal Puppetoons; a live Punch and Judy show; a per-formance by Nadine; and discussion of puppet construction, what to charge for shows, and articles of interest on photography, cameras, film, etc. They are an ambitious and lively group. Jimmy Rose paid 'em a visit October 25. And that winds us up until Feb-ruary. We hope that each and every-one of you will have a warm and won-derful Christmas with bright pros-pects for the New Year.

Do without lunch,
But write it to Punch -----s
George Latshaw
295 East Buchtel Ave.
Akron 4, Ohio

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